

CONVERGENCE

BY

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Submitted to the faculty of the
Jacobs School of Music in partial fulfillment
of the requirements for the degree,
Master of Music
Indiana University
December, 2016

Accepted by the faculty of the
Indiana University Jacobs School of Music
in partial fulfillment of the requirements for the degree,
Master of Music

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November 9, 2016

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Convergence

For orchestra

Convergence was inspired by William Butler Yeats’ 1919 poem, “The Second Coming”—in particular, the visceral imagery of its opening lines:

Turning and turning in the widening gyre
The falcon cannot hear the falconer;
Things fall apart; the centre cannot hold;
Mere anarchy is loosed upon the world,
The blood-dimmed tide is loosed, and everywhere
The ceremony of innocence is drowned;
The best lack all conviction, while the worst
Are full of passionate intensity.

Despite its pessimistic view of history and current events (Yeats was reacting against the Russian Revolution), the poem concludes with a glimpse of hope, whether ironic or sincere: an image of creation, rather than destruction:

And what rough beast, its hour come round at last,
Slouches towards Bethlehem to be born?

I have become fascinated with this seeming paradox of finding newness within something old, or creation within destruction. This concept has been found present through science (the “big bang” leading to our universe) and is also one of the central concepts of many religions, including Christianity (death leading to resurrection).

At its outset, *Convergence* paints the imagery of Yeats’ scene; the natural order of things begins to break apart. We start to see all things converging toward a coming catastrophe. Time accelerates, building up intensity in waves. However, we begin to hear groups of these waves as part of a larger, rising wave; creation rises from destruction. We are floating through a series of windows, and as each one collapses, a new one is born.

Performance notes:

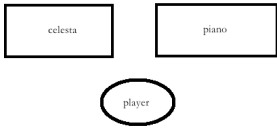
- Microtonal pitches are indicated in the following manner:

- ## three-quarters sharp
- # sharp
- ‡ quarter sharp

- ♭ quarter flat
- ♮ flat
- ♭ three-quarters flat

- Normal bar cancellation of accidentals applies.

- The seating arrangement must allow for the keyboardist to play both the high register of the celesta and the low register of the piano at the same time:



- Glissandi last for the whole durations of the notes they attach to. In this example the glissando would start on the second A, and end just before the F#:




- In the “quasi-glissando” passages, the small notes indicate approximate pitches. The gesture should retain the shape outlined. Regular-sized notes are treated as normal.

- Triangular noteheads in the section from [M] to [N] indicate “highest note possible.”

Instrumentation:

2 flutes
1 piccolo
2 oboes
2 clarinets in B \flat
1 bass clarinet
2 bassoons
1 contrabassoon

3 horns
3 trumpets in B \flat
3 trombones (2 tenor, 1 bass)
1 tuba in BB \flat

timpani:  ; glissandi must be possible

percussion (3 players):

1: bass drum*, crotales (bowed and struck): , tom-toms (2, both high-pitched)*

2: tom-toms* played with timpani mallets, glockenspiel, bass drum*

3: bass drum*, tam-tam (bowed and struck), suspended cymbal

*shared among/between players

harp

piano, doubling celesta**

**The keyboardist plays piano and celesta simultaneously in sections of the score.

strings (15.15.12.10.8; double basses must have C extensions)

The score is notated in C, except for octave-transposing instruments.

Duration: 10 min.

Convergence

Nicolas Chuaqui (2016)

Misterioso $\text{♩} = 42$

A

Piccolo

Flutes 1.2.

Oboes 1.2.

Clarinets in B \flat 1.2.

Bass Clarinet in B \flat

Bassoons 1.2.

Contrabassoon

Horns in F 1.2.3.

Trumpets in B \flat 1.2.3.

Trombones 1.2.3.

Tuba

Timpani

Bass Drum

Percussion 2

3

Harp

D \sharp C \sharp B / E F G A

Piano

8va

Misterioso $\text{♩} = 42$

A

Violin I div. a 2

Violin II div. a 2

Violas div. a 2

Cellos div. a 2

Basses div. a 2

12

Fl. 1.2.

Ob. 1.2.

Cl. 1.2.

B. Cl.

Cbsn.

Hn. 1.2.3.

Tpt. 1.2.3.

Tbn. 1.2.3.

Tba.

Timp.

Perc. 1

Hp.

Pno.

Vln. I
div. a2

Vln. II
div. a2

Vla.
div. a2

Vc.
div. a2

Db.
div. a2

pp *mp* *n* *pp* *p* *n*

pp *mp* *n* *pp* *n*

pp *mp*

pp *n*

pp *mp*

pp *mp* *n*

pp *n*

pp *mp*

pp *mp*

pp *mp* *n*

pp *mp*

pp *n*

pp *p* *n*

pp *pp* *pp*

pp *pp* *pp*

p *pppp* *pppp* *p* *pppp*

pppp *p* *pppp* *pppp*

p *pp* *mp* *pp*

p *pp* *mp* *pp* *n*

pp *mp*

pp *n*

pp *p* *n*

n *p* *n*

23

Fl. 1.2.

Ob. 1.2.

Cl. 1

B. Cl.

Bsn. 1

Cbsn.

Hn. 1.2.3.

Tpt. 1.2.3.

Tbn. 1.2.3.

Tba.

Timp.

Perc. 1

Hp.

Pno.

Vln. I
div. a2

Vln. II
div. a2

Vla.
div. a2

Vc.
div. a2

Db.
div. a2

The image displays a page from a musical score, likely for a symphony, featuring a variety of instruments. The staves are arranged in a system, with each staff representing a different instrument. The instruments listed on the left include Fl. 1, Ob. 1, Cl. 1, B. Cl., Bsn. 1 and 2, Cbsn., Hn. 1, 2, 3, Tpt. 1, 2, 3, Tbn. 1, 2, 3, Tba., Timp., Perc. 1 (Bass Drum), Hp., Pno., Vln. I div. a2, Vln. II div. a2, Vla. div. a2, Vc. div. a2, and Db. div. a2. The score includes dynamic markings such as *pp*, *mp*, *mf*, *p*, *n*, and *f*, and a section labeled 'B'.

This page of a musical score, likely for a symphony, features a variety of instruments. The top section includes woodwinds (Flutes 1 & 2, Oboe 1, Clarinets 1 & 2, Bass Clarinet, Bassoons 1 & 2, Contrabassoon) and brass (Horns 1 & 2, Trumpets 1, 2, & 3, Trombones 1, 2, & 3, Tuba). Below these are the Timpani, Percussion 1, Harp, and Piano. The bottom section features the string ensemble (Violins I and II, Viola, Violoncello, and Double Bass). The score is written in 2/4 time and includes various dynamic markings (e.g., *mf*, *f*, *mp*, *p*, *pp*, *n*) and articulation. A rehearsal mark 'C' is present at the top and bottom of the page. The bottom of the page includes a copyright notice: '© 2000 by the University of Chicago Press'. The page number '46' is in the top left corner.

53

1 Fl. *p* *pp* *f* *mf* *f* *p*

2 Fl. *mp* *mf* *p* *mp* *mf* *mp* *pp* *ppp* *mf*

Ob. 1 *mf* *f* *mp* *mf* *f* *mp* *p* *pp* *f*

1 Cl. *pp* *ppp* *mp* *p* *mp* *pp* *pp* *pp* *pp*

2 Cl. *pp* *mp* *pp* *pp* *mp* *pp* *pp* *pp* *pp*

B. Cl. *pp* *mp* *pp* *pp* *mp* *pp* *pp* *pp* *pp*

1 Bsn. *p* *pp* *mp* *pp* *mp* *pp* *pp* *pp* *pp*

2 Bsn. *pp*

Hn. 1 *pp* *p*

2 Hn. *pp* *mp* *mp* *pp* *mp*

Tpt. 1 *p* *mp*

Tbn. 1 *p*

Perc. 1 *p* *mp* *n* *p* *mp* *n*

Hp. *pp* *p* *pp* *p* *mp* *p*

Pno. *pp* *p* *pp* *p* *mp* *p*

Vln. I div. a3 *p* *mf* *p* *p* *f* *p*

Vln. II div. a2 *p* *mf* *p* *p* *mf* *p* *p*

Vla. div. a2 *pp* *mp* *pp* *n* *mp* *pp*

Vc. div. a2 *p* *pp* *mp* *n* *pp* *p* *mp* *n* *pp* *pp*

Db. div. a2 *p* *mp* *n* *p* *mp* *n*

[illegible]

[illegible]

E Più mosso ♩ = 54

Violin I (div. a3)
Violin II (div. a2)
Viola (div. a2)
Violoncello (div. a2)
Double Bass (div. a2)
Solo Violin

Dynamics: *pp*, *mf*, *f*, *ff*, *ppp*, *pppp*, *ff*, *p*, *mp*, *ppp*, *pppp*, *ff*, *p*, *mp*, *pp*.

Tempo: **E Più mosso** ♩ = 54

This page of a musical score, likely for a symphony, contains staves for the following instruments and parts:

- Picc.** (Piccolo): Solo, *mp*.
- Fl.** (Flute): Solo, *p*, *mp*, *p*, *mp*, *pp*, *ppp*, *pp*, *ppp*, *p*, *pp*, *ppp*.
- Ob. 1.2.** (Oboe): Solo, *pp*, *mf*, *mp*, *pp*, *n*.
- Cl. 1.2.** (Clarinet): Solo, *pp*, *mf*, *mp*, *pp*, *n*.
- B. Cl.** (Bass Clarinet): Solo, *pp*, *mf*, *mp*, *pp*, *n*.
- Bsn. 1.2.** (Bassoon): Solo, *pp*, *mf*, *mp*, *pp*, *n*.
- Cbsn.** (Contrabassoon): Solo, *pp*, *mf*, *mp*, *pp*, *n*.
- Hn. 1.** (Horn): Solo, *p*, *mp*.
- Tpt. 1.2.3.** (Trumpet): Solo, *p*, *mp*.
- Tbn. 1.2.3.** (Trombone): Solo, *p*, *mp*.
- Tba.** (Tuba): Solo, *p*, *mp*.
- Timp.** (Timpani): Solo, *p*, *mp*.
- Perc. 1.** (Bass Drum): Solo, *p*, *mp*.
- Hp.** (Harp): Solo, *p*, *mp*.
- Pno.** (Piano): Solo, *pp*, *mp*, *pp*, *pp*, *pp*.
- Vln. I div. a3.** (Violin I): Solo, *pp*, *mp*.
- Vln. II div. a3.** (Violin II): Solo, *pp*, *mp*.
- Vla. div. a2.** (Viola): Solo, *pp*, *mp*.
- Vc. div. a2.** (Violoncello): Solo, *pp*, *mp*.
- Db. div. a2.** (Double Bass): Solo, *pp*, *mp*.

The score includes various dynamic markings such as *pp* (pianissimo), *p* (piano), *mp* (mezzo-piano), *mf* (mezzo-forte), *ppp* (pianississimo), and *n* (normal). It also features a section marked "F" (Forte) and a section marked "C" (Crescendo).

84

Picc. *f* *pp* *f* *mf* *p* *f* *mf* *p*

1 Fl. *mf* *pp* *pp* *p* *pp* *ppp*

2 Fl.

Ob. 1.2.

Cl. 1.2.

B. Cl.

Bsn. 1.2.

Cbsn.

1 Hn. *p* *p* *mf* *p* *p*

2 Hn.

1 Tpt. *p*

2 Tpt. *p*

Tbn. 1 *p* *mf* *p*

Tba.

Hp. *f* *f*

Cel. *mf* *pp* *

Vln. I div. a3 *pp* *pp* *p*

Vln. II div. a3 *pp* *pp* *mp* *pp* *p*

Vla. div. a2 *mp* *pp* *mp* *pp* *mp* *pp* *mp*

Vc. div. a2 *pp* *pizz.* *f*

Db. div. a2 *p*

92

Picc.

1

Fl.

2

Ob. 1

Cl. 1.2.

B. Cl.

Bsn. 1.2.

Cbsn.

1

Hn.

2

1

Tpt.

2

Tbn. 1

Tbn. 2

Hp.

Ccl.

Vln. I
div. a3

Vln. II
div. a3

Vla.
div. a2

Vc.
div. a2

Db.
div. a2

99

H

99

Picc. *p* *mf* *mp* *pp* *mf* *f*

1 Fl. *p* *mp* *p* *mf* *p* *pp* *n*

2 Fl. *p* *5* *5* *5* *5* *mp*

Ob. 1.2

Cl. 1.2

B. Cl.

Bsn. 1.2

Cbsn.

Hr. 1.

1 Tpt. *p* *mp* *p* *p* *mf* *p*

2 Tpt. *p* *mp* *p* *p* *mf* *p*

Tbn. 1 *p* *mp* *p*

Tba.

Hp. *f*

Cel. *mp* *pp* *pp* *pp*

H

Vln. I div. a3 *pp* *f* *pp* *pp*

Vln. II div. a3 *pp* *pp* *mp* *pp*

Vla. div. a2 *pp* *f* *pp* *pp*

Vc. div. a2 *p* *pp* *p* *pp*

Db. div. a2 *pp* *p* *pp* *pp*

106

Picc. *mp* *mf* *f* *mp* *mp* *mf* *mp* *p*

1 Fl. *p* *mf* *f* *mp* *p* *n*

2 Fl. *p* *mf* *f* *mp* *p* *p* *mf*

1 Ob. *pp* *p* *pp* *pp* *p* *pp*

2 Ob. *p*

Eng. Hn.

Cl. 1.2.

B. Cl.

Bsn. 1 *pp* *p* *pp* *p*

Cbsn.

Hn. 1.2.3.

Tpt. 1.2.3.

Tbn. 1.2.3.

Tba.

Hp. *f* *f*

Cel. *p* *pp* *pp* *p* *pp*

* 320

Vln. I div. a3 *ppp* *ppp*

Vln. II div. a3 *p* *ppp* *n* *f* *pizz.*

Vla. div. a2 *pp* *p* *pp*

Vc. div. a2 *pp* *p* *pp* *p*

Db. div. a2 *pp* *pp* *p* *pp* *f* *pizz.*

[illegible]

118

Picc. *f* *ff*

1 Fl. *ppp sempre*

2 Fl. *ppp sempre*

1 Ob. *mf* *f* *p* *f*

2 Ob. *mf* *f* *p*

1 Cl. *mf* *f* *f* *10*

2 Cl. *p* *mp* *p* *mf* *f* *ppp sempre*

B. Cl. *p* *mp* *p* *f*

Bsn. 1 *f*

1 Hn. *p*

2 Hn. *p*

3 Hn. *p*

1 Tpt. *p*

2 Tpt. *p*

3 Tpt. *p*

1 Tbn. *p* *mp* *p* *p* *mp*

2 Tbn. *p* *mp* *p* *p* *mp*

3 Tbn. *p* *mp* *p* *p* *mp*

1 Perc. 2 (Glock.) *f* *mp* *ff*

3 Perc. 2 Bass Drum *mp*

Cel. *

Vln. I div. a3 *ppp sempre*

Vln. II div. a3 *ppp* *ppp sempre*

Vla. div. a2 *ppp sempre* *ppp sempre*

Vc. div. a2 *ppp* *ppp*

Db. div. a2 *p* *ppp* *mf* *f*

J Tempo primo ♩ = 42

121

Picc. 1 2

Fl. 1 2

Ob. 1

Cl. 1 2

B. Cl.

Bsn. 1

Cbsn.

Hn. 1 2 3

Tpt. 1 2 3

Tbn. 1 2 3

Tba.

Perc. 1 2 3

Hrp.

Cel.

To Bass Drum

To Tam-tam

To Pno.

Piano

"half-pedal" until m. 139

J Tempo primo ♩ = 42

Vln. I div. a3

Vln. II div. a3

Vla. div. a2

Vc. div. a2

Db. div. a2

arco

ppp sempre

pp

p sempre

128

Picc. *pp* *p* *pp* *pp* *p* *pp* *pp*

1 Fl. *p* *pp* *pp* *p* *pp* *pp* *pp*

2 *ppp* *sempre*

Ob. 1.2.

Cl. 1.

B. Cl. *p* *< f* *p* *< f* *> mp* *f* *mf* *f* *mf* *mf* *ff*

1 *pp* *mp* *> n* *p* *mp* *mf* *mp* *mf* *f*

Hn. 2. *pp* *mp* *> pp* *p* *mp* *mf* *mp* *mf* *f*

3 *p* *mf* *p* *p* *mp* *mf* *mp* *mf* *f*

1 Tpt. *p* *mf* *p*

2 *p* *mf* *p*

1 Tbn. 2. *p*

3 *p*

Tba. *pp* *mp* *pp* *p* *mp* *p* *mp* *mf = n*

Perc. 1 (Crot., bowed)

Hrp. *gr* *gr* *gr* *gr* *gr* *gr* *gr* *gr*

Pno. *gr* *gr* *gr* *gr* *gr* *gr* *gr* *gr*

Vln. I div. a3

Vln. II div. a3 *pp* *mp*

Vla. div. a2 *ppp* *sempre*

Vc. div. a2 *n*

Db. div. a2

134

Picc. *p* *pp*

Fl. 1 *pp* *p* *pp*

Fl. 2

Ob. 1 *f* 5

Ob. 2 *f*

Cl. 1 *ppp sempre*

Cl. 2 *mf < f* 3 *f* 3

B. Cl. *f* *mf* *f* 5

Hn. 1 *p* 3

Hn. 2 *p* 3

Hn. 3 *p* *mf* *p* 3

Tpt. 1 *p* *mf > p* 3

Tpt. 2 *p* *mf* *p* 3

Tpt. 3 *p* *f* *mp* *f* *p* 3

Tbn. 1 *p* *f* *mp* *f* *p* 3

Tbn. 2 *p* *f* *mp* *f* *p* 3

Tba.

Perc. 1

Hp. *sm*

Pno. *sm*

Vln. I div. a3

Vln. II div. a3 *mp* *mf* *ppp sempre*

Vla. div. a2 *n*

Vc. div. a2 3

Db. div. a2

144

accel.

L Poco più $\text{♩} = 60$

Picc.

Fl. 1

Ob. 1.2.

Cl. 1.2.

B. Cl.

Cbsn.

1

Tpt. 2

3

Tbn. 1.2.3.

Tba.

Timp.

1

Perc. 2

3

Hp.

Pno.

Vln. I

div. a3

Vln. II

div. a3

Vla.

div. a2

Vc.

div. a2

Db.

div. a2

149

Picc. *mf*

1 Fl. *mf*

2 Fl. *mf*

Ob. 1.2. *mf*

Cl. 1.2. *mp* *mf subito*

B. Cl. *f*

1 Bsn. *f*

2 Bsn. *f* *mp*

Cbsn. *f*

1 Tpt. 2 *mp*

3 Tpt. 2 *mp*

1 Tbn. 2 *f*

3 Tbn. 2 *mp*

Tba. *ff* *mp*

Timp.

1 (Crot., struck)

Perc. 2 (Bass Drum) *f*

3

Hp. *gtr*

Pno. *f*

Vln. I div. a3 *p*

Vln. II div. a3 *p*

Vla. div. a2 *f*

Vc. div. a2 *f* *arco*

Db. div. a2 *mp* *f*

This page of a musical score is for a symphony, featuring a variety of instruments. The staves are arranged in a standard orchestral layout. The instruments included are Piccolo, Flutes (1 and 2), Oboes (1 and 2), Clarinets (1 and 2), Bass Clarinet, Bassoons (1 and 2), Contrabassoon, Horns (1 and 2), Trombones (2 and 3), Trumpets (2 and 3), Timpani, Percussion (2 and 3), Piano, Violins I and II (div. a3), Viola (div. a2), Violoncello (div. a2), and Double Bass (div. a2). The score includes dynamic markings such as *f*, *mp*, and *cresc.*, and performance instructions like "quasi-glossando" and "molto accel." The page is numbered 153 at the top left.

M

Prestissimo

$\text{♩} = 90$

Picc.

f

ff

mf

ff

Fl. 1

f

ff

mf

ff

1

f

ff

mf

ff

Ob.

f

ff

mf

ff

2

f

ff

mf

ff

1

f

ff

mf

ff

Cl.

f

ff

mf

ff

2

f

ff

mf

ff

B. Cl.

f

ff

Bsn. 1.2.

f

ff

Cbsn.

f

ff

1

f

ff

Hn. 2

f

ff

p

3

f

ff

p

Tpt. 1

f

ff

p

1

f

ff

p

Tbn. 2

f

ff

p

3

f

ff

p

Tba.

f

ff

p

Timp.

f

1

f

Perc.

(Bass Drum)

ff

2

ff

Hrp.

ff

Pno.

ff

Vln. I

f

ff

p

div. a3

mf

ff

p

Vln. II

f

ff

ff

div. a3

f

ff

ff

Vla.

f

ff

div. a2

f

ff

Vc.

f

ff

f

div. a2

f

ff

ff

Db.

f

ff

n

div. a2

f

ff

M

Prestissimo

$\text{♩} = 90$

Vln. I

f

ff

p

div. a3

mf

ff

p

Vln. II

f

ff

ff

div. a3

f

ff

ff

Vla.

f

ff

div. a2

f

ff

Vc.

f

ff

f

div. a2

f

ff

ff

Db.

f

ff

n

div. a2

f

ff

M

Prestissimo

$\text{♩} = 90$

Vln. I

f

ff

p

div. a3

mf

ff

p

Vln. II

f

ff

ff

div. a3

f

ff

ff

Vla.

f

ff

div. a2

f

ff

Vc.

f

ff

f

div. a2

f

ff

ff

Db.

f

ff

n

div. a2

f

ff

M

Prestissimo

$\text{♩} = 90$

Vln. I

f

ff

p

div. a3

mf

ff

p

Vln. II

f

ff

ff

div. a3

f

ff

ff

Vla.

f

ff

div. a2

f

ff

Vc.

f

ff

f

div. a2

f

ff

ff

Db.

f

ff

n

div. a2

f

ff

163

molto rit.

Picc. *f* *ff* *p*

1 *f* *ff* *p*

2 *ff* *mf* *ff*

1 *f* *ff* *p*

2 *ff* *mf* *ff*

1 *f* *ff* *p*

2 *ff* *mf* *ff*

B. Cl. *ff* *mf* *ff*

Bsn. 1,2. *pp* *mp*

Cbsn. *pp* *f* *pp* *f*

1 *p* *f* *mp*

Hn. 2 *p* *f* *pp* *mp*

3 *p* *f*

Tpt. 1 *f*

1 *f*

Tbn. 3 *pp* *f* *pp* *f*

Tba. *pp* *f*

Timp. *>n* *n* *f* *n* *f*

(Bass Drum)

Perc. 2 *ff* *Cymbal*

3 *ppp*

Cel. *f*

Pno. *f*

Vln. I div. a2 *f* *ff* *n* *f* *ff* *mp*

Vln. II div. a2 *f* *ff* *p* *f* *ff* *pp* *mp*

Vla. div. a2 *n* *f* *ff* *n* *f* *ff* *pp*

Vc. div. a2 *f* *ff* *n* *f* *ff* *pp*

Db. div. a2 *f* *ff* *p* *f* *ff* *mp*

N Broadly ♩ = 60

167

Picc. *mf* *fff sempre*

Fl. 1.2. *mf* *fff sempre*

Ob. 1.2. *mf* *fff sempre*

1. Cl. *mf* *fff sempre*

2. Cl. *mf* *fff sempre*

B. Cl. *mf* *fff sempre*

Bsn. 1.2. *mf* *fff sempre*

Cbsn. *mf* *fff sempre*

1. Hn. *mf* *fff sempre*

2. Hn. *mf* *fff sempre*

3. Hn. *mf* *fff sempre*

Tpt. 1.2.3. *mf* *fff sempre*

1.2. Tbn. *mf* *fff sempre*

3. Tbn. *mf* *fff sempre*

Tba. *mf* *fff sempre*

Timp. *p* *fff sempre*

1. Perc. 2 *fff sempre*

3. Perc. 2 *fff dampen* To Tam-tam

Cel. *fff sempre*

Pno. *fff sempre*

N Broadly ♩ = 60

Vln. I div. a2 *mp* *fff sempre*

Vln. II div. a2 *fff sempre*

Vla. div. a2 *mf* *fff sempre*

Vc. div. a2 *fff sempre*

Db. div. a2 *mf* *fff sempre*

♩ = 120 **○ Tempo primo ♩ = 42**

171

Picc. *ffff* *mf* *p*

Fl. 1.2. *ffff* *mf* *p*

Ob. 1.2. *ffff* *mf* *f* *mp* *p*

1. Cl. *ffff* *mf* *f* *mp* *p*

2. Cl. *ffff* *mf* *f* *mp*

B. Cl. *ffff* *mf*

Bsn. 1.2. *ffff* *mf*

Cbsn. *ffff* *mf*

Hn. 1.2. *ffff* *mf* *f* *mp*

Tpt. 1. *ffff* *mf* *f* *mp* *p*

1.2. Tbn. *ffff* *mf* *f* *mp*

3. Tbn. *ffff* *mf* *f* *mp*

Tba. *ffff* *mf* *f* *mp*

Timp. *ffff* *mp* *f* *mp* *f* *p* *mp* *pp*

(Tom-toms, regular sticks)

1. Perc. 2. (Bass Drum) *ffff sempre*

3. Perc. 3. (Tam-tam, struck) *f* *mp* *f* *mp* *mf* *p* *mp* *pp*

Hp. *ffff*

Cel. *f* *ffff*

Pno. *ffff*

♩ = 120 **○ Tempo primo ♩ = 42**

(8)

Vln. I div. a2 *ffff* *mf*

Vln. II div. a2 *ffff* *mf*

Vla. div. a2 *ffff* *mf*

Vc. div. a2 *ffff* *mf*

Db. div. a2 *ffff* *mf*

[illegible]

191

Picc.

Fl. 1.2.

Ob. 1.2.

Cl. 1

B. Cl.

Bsn. 1.2.

Cbsn.

Hn. 1.2.3.

Tpt. 1.2.3.

Tbn. 1.2.3.

Tba.

Timp.

Perc. 1.2.3.

Hp.

Pno.

Vln. I
div. a2

Vln. II
div. a2

Vla.
div. a2

Vc.
div. a2

Db.
div. a2

pp

p

mp

p

mp

mf

con sord.

ppp

p

ppp *sempre*

con sord.

ppp

p

ppp *sempre*

con sord.

ppp

p

ppp *sempre*

con sord.

ppp

p

ppp *sempre*

[illegible][illegible]

This page of the musical score, numbered 214, features a large section of rests across most instruments, indicating a period of silence or sustained tones. The instruments listed on the left include Picc., Fl. 1.2., Ob. 1.2., Cl. 1.2., B. Cl., Bsn. 1.2., Cbsn., Hn. 1.2.3., Tpt. 1.2.3., Tbn. 1.2.3., Tba., Timp., Perc. 1., Hp., Pno., Vln. I div. a2, Vln. II div. a2, Vla. div. a2, Vc. div. a2, and Db. div. a2.

The Cbsn. part shows a melodic line starting at measure 214 with a dynamic marking of *p*, followed by a crescendo to *f* and then a decrescendo back to *p*. The Perc. 1. part includes a "Bass Drum" section with dynamics ranging from *ppp* to *mp* to *ppp*.

In the lower staves, the string sections (Vln. I, Vln. II, Vla., Vc., and Db.) are active, playing sustained notes with various bowing techniques indicated by markings like "Sul G" and "Sul C". Dynamics such as *pp*, *mp*, and *n* (normal) are used throughout these parts.

224 **accel.** $\text{♩} = 100$

Picc.

Fl. 1.2.

Ob. 1.2.

Cl. 1.2.

B. Cl.

Bsn. 1.2.

Cbsn.

Hn. 1.2.3.

Tpt. 1.2.3.

Tbn. 1.2.3.

Tba.

Timp.

Perc. 1.2.3.

Hp.

Pno.

accel. $\text{♩} = 100$

Vln. I
div. a2

Vln. II
div. a2

Vla.
div. a2

Vc.
div. a2

Db.
div. a2

p